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The Delius Society

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The Delius Society
Journal

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EDITORIAL

This issue of *The Delius Society Journal* must begin with a very important correction to some information given in our last issue. Unfortunately we were wrongly informed of the dates of the forthcoming Norfolk and Norwich Triennial Festival, which takes place in *October* 1979 and not *June* as we stated. Please see *Forthcoming Events* for further details. The composers to be featured this year are Delius, Strauss, and Mahler, and there will be an Art Exhibition devoted to Edvard Munch. The artistic director of the Festival is Norman del Mar who, we are delighted to announce, has accepted our invitation to become a Vice-President of the Delius Society.

* * *

The October 1978 issue of *Hi-Fi News* contained a feature on Benno Moiseiwitsch by Lawson Cook, who had the following to say about the pianist and Delius's Piano Concerto: 'The story of his introduction to the work has more than a touch of sadness. Sir Thomas Beecham had planned to introduce the work to London audiences and the soloist whom he had engaged for the performance became indisposed no more than a week before the concert. He tried desperately to find a replacement and it was suggested to him that Moiseiwitsch, with whom he had never worked, was outstanding in his ability to learn new scores. He contacted Benno who agreed to tackle it. Moiseiwitsch's wife, the outstanding Australian violinist Daisy Kennedy, quickly learned the orchestral parts on a second piano and the two worked relentlessly on the piece during their every waking hour for the week. On the day of the concert, the Concerto was memorised and the rehearsal began. It did not go well. Beecham had strong and uncompromising views on how he wanted the work performed, and Benno had equally assertive views on how he was going to play it. Tempers flared, heels were dug in, and few of the problems resolved. The performance was inevitably a tug-of-war and at the Concerto's conclusion Benno was off his seat and off the platform almost before the work's conclusion, leaving an enraged Beecham to take the applause by himself. They never spoke again throughout their lives, and if Benno's name appeared on a series of Beecham concerts, a guest conductor was engaged in his place". By a strange coincidence it was at about the same time as I read this tale that Rachel Dugmore showed me the draft of an article she has just written for *Studies in Music* concerning Delius's activities during the First World War. In it she refers to two performances of the Piano Concerto played by Moiseiwitsch, under Beecham's baton, at the Queen's Hall on 8 February 1915 and at the Palladium (one of the National Sunday League Concerts) on 2nd April 1915. Mrs. Dugmore has checked in the press reports of the days following these concerts and is satisfied that Beecham was conducting on both occasions. Since then the December 1978 Beecham Society Newsletter has listed another performance, this time in Houston, Texas, on 22nd March 1959. Sir Thomas conducted the Houston Symphony Orchestra in Rachmaninov's 2nd Piano Concerto, with Moiseiwitsch as soloist. So it looks as if

Mr. Cook's tale is — just a tale. It would be interesting to hear if any member can supply dates of other performances of the Delius work by Moiseiwitsch under Beecham's baton.

Whilst on the subject of this conductor, the centenary of whose birth falls on 29th April, we are happy to announce that the next issue of *The Delius Society Journal* is planned to be a special Beecham number.

* * *

We are delighted to be able to report several new branches of the Delius Society in embryo. From New Zealand Mr. Simon Upton writes that the inaugural meeting of the New Zealand branch will be held over the weekend of 10th-11th March. In Wales Roy Price is anxious to form a branch from members residing in or near the principality: he can be contacted at "Rivendell", Sarnau, Brecon, Powys. Finally, those in the north-west who are interested in forming a branch should contact Mr. Keith Robinson at 139 Oxford Street, Frenchwood, Preston. We wish all these members luck in their efforts. Please support them.

* * *

It is our sad duty to have to report the deaths of several members in this issue. Rev W. Oldaker of Cranbrook, Kent, was a member of long standing and, indeed, gave an illustrated talk on the songs of Delius at one of our early meetings. Mr Peter Moss of Reading had also been a member for many years and was until about two years ago a regular attender at London meetings. On another page Dick Kitching writes of the passing of Mr Charles Turton. It also came as something of a shock to learn of the death last October of Mrs Margaret Vessey, niece of Delius, about whom a feature was published in our last issue. We extend our sympathy to the relatives of all those concerned.

* * *

I understand that the two records of short works by Delius referred to in my Editorial in *Journal* no. 60 (page 4) have now been issued. Neville Marriner's recording is on the Argo label at £4.50, and Vernon Handley's on *Classics for Pleasure* at £1.49. Vernon Handley has also been busy recording the complete music to *Hassan*, for which it was at one time said that Neville Dilkes had been engaged. Much of the recording was made at the Guildhall, Southampton, in early January, but a further session is pending, apparently due to some difficulties with the orchestral parts. Meanwhile, Boosey & Hawkes have published a new study-score of the work, HPS 916. It measures approximately 10½" x 7¼", consists of 211 pages and costs £15. It is a reduction of a new full-score costing £30.

* * *

When announcing the forthcoming performances of *Fennimore and Gerda* at this years Camden Festival *The Daily Telegraph* recently reported that the opera was given its first English production by Beecham at the Stoll Theatre in 1922. While this is undoubtedly erroneous, it would be interesting if any reader can throw light on how such a mistake came to be made — did Beecham, for instance, announce the work and later cancel it?

Some Thoughts on *Fennimore and Gerda*

A complete copy of the voluminous correspondence between Frederick Delius and his principal Continental publisher, Universal Edition of Vienna, extending over more than 20 years, has recently been made available to the Delius Trust through the kind co-operation of the present heads of that firm in London and Vienna. Interesting it is in many ways, of course; but those letters which refer to *Fennimore and Gerda* will be particularly so to all who have made an especial study of the operas and dramatic works.

It will be remembered that the MS full score of *Fennimore and Gerda*, now in the British Library, is dated 1909-10; it will also be recalled that a first performance in Cologne was in preparation during the 1913-14 season, this being abandoned on the outbreak of the first World War later in 1914. In 1919 the delayed première duly took place in Frankfurt. Reading the following excerpts from Delius's letters, then, gave some food for thought:

(24 January 1913) "...When I took Niels Lyhne as a subject I chose 2 of its episodes, namely Fennimore and Gerda. The only thing that made me reflect on Fennimore on its own was the gloomy and inconclusive ending, and therefore I have taken my Gerda music in hand again during the last weeks and am convinced that the episode 'Gerda' is indeed necessary in order to make the work complete...."

(9 February 1913 "...The work is now called 'Fennimore and Gerda' ...The three [sic] added Gerda-scenes make it more effective..."

(17 February 1913) "... The piano arrangement must be produced forthwith.... naturally including the two new scenes. There are only two scenes, because I merged the two last ones together. The work has undoubtedly gained from this conclusion...."

(originals in German)

Earlier correspondence, such as that with Bantock, had referred to this work by the title of the book on which it is based: Niels Lyhne. Perhaps the removal of the titlepage from the MS full score, then, was deliberate: the writing of the words "Fennimore & Gerda" at the head of page 1 thereof is almost certainly a later addition. Further close inspection of this MS does not wholly prove (though equally it does not disprove) that the two Gerda scenes were in fact added, as they are headed (though in another sense) "three years later." An equally close study of the original MS orchestral material, however, does fairly conclusively prove this assumption: not only have almost all of these later pages been separately stitched into the wrappers, but in some cases the copyist has actually written ENDE after Scene 9, a paste-over then reading "attacca Scene 10." Titles at the head of the first pages, however, all read *Fennimore and Gerda*. Returning to the MS full score, points which were not in themselves conclusive of separate composition now take on a greater emphasis; for instance, the Gerda scenes have the instrument names in English (whereas all the earlier scenes used only German), and the central character is now always named Niels Lyhne

whereas earlier he was just plain Niels. Some slight differences in the orchestral requirements may also be noted: the bass oboe is silent in Gerda, and a more regular use of the 3rd trumpet is seen; also 2 harps are consistently used (doubled) instead of the single part of scenes 1-9 (however much a second player was often then needed to achieve the changes of tuning called for). There is no significant difference in the papers used for the various parts of the MS; suffice it to say that in the groupings of 4-page sections, a natural break occurs between scenes 9 and 10. All this adds to the meaning of the "37 added pages of score" - the exact length of the Gerda scenes - referred to in Delius's letter of 6 May 1913 as needing to be added by Lindemann to his piano score.

Five small additions to the music (and some alterations to the position of scene changes) are marked into all the MS material, score and parts. It is likely that these date from the actual stage rehearsals; for the original copyist's MS vocal score, now in my own possession, does not include them - though it does contain all 11 scenes of the opera as finally published and performed. Publication, like performance, was delayed because of the first War; the printed vocal score with German text only is marked "Copyright 1919" and is shown in Hofmeister's lists both for 1919 and 1920. The unsigned colour cover, also now familiar from the box containing the recent recording, can definitely be attributed to Jelka Delius: her letter to Universal in November 1920 refers to details of the colour printing. Picturing as it does the end of scene 2, it excites curiosity as to the fate and appearance of her other sketches in oils for this work, which were returned to Grez in June 1932 after considerable correspondence. It was about 1925 before the alternative vocal score with Philip Heseltine's English text only was published; not until 1926 was the bilingual full score, with the dedication to Sir Thomas Beecham, first issued.

Glancing back to the three excerpts from Delius's letters quoted above, one is struck by his emphasis on the need for the Gerda scenes to complete the whole; thus rounding off his conception with the return of Spring, as he was shortly after to do in both the *North Country Sketches* and the *Requiem*. It is curious, in view of this, to note that many of those nearest to him differed from this opinion, for example:

Beecham (p. 163, 165): "...two unequal parts, which have next to no connection with one another... To couple [Gerda] with Fennimore... would only be to produce [an] anti-climax..." (Beecham, however, does refer to Delius's preliminary sketches, which follow Niels Lyhne's life through to Gerda's death, as in Jacobsen's novel).

Heseltine (p. 99, 100): "The addition of this second episode is a mistake from several points of view... It is the disproportion and psychological falsity of the last section that jar."

Eric Fenby, in the notes written to accompany the recording, states that the work was "completed in 1910", and goes on to say: "Those who agree with Beecham and Heseltine may lift up the needle from the disc at the pause before the 10th picture. It may well be that, had Delius chosen to end the opera here and called it *Niels Lyhne*, its public impact would have been greater."

This maturest of Delius's dramatic scores was dedicated, as we saw above, to Beecham; it is a curious comment on what we have read that Sir Thomas's first (and only) performance (in concert form) was of the Gerda scenes alone; it is equally curious that all the MS and printed scores head scene 10 "Gerda", as if commencing a separate work.

(Perhaps it was appropriate that these thoughts were first drafted one fine afternoon last summer, flying over Denmark and over the very scenes where much of the drama was enacted).

THAT Opera in retrospect

Some thoughts on the broadcast performance of "The Magic Fountain"
by Gordon Lovgreen

Despite Delius's early predilection for the opera-house, which led him to devote the major part of his creative energies between 1890 and 1902 to the composition of five operas, this side of his work has never achieved great success, and although we may not go all the way with those critics - the vast majority - who attribute this largely to the lack of dramatic action, I do not think that it can be denied that the sheer beauty of sound is not sufficient to hold the attention of the average operatic audience. The plots of Delius's operas are generally rather thin - this goes even for *A Village Romeo and Juliet* and *Fennimore and Gerda*, and frequently, when there are dramatic moments, the music does not make the most of them, and even becomes rather mechanical: for example, at the end of the first and third tableaux of *A Village Romeo and Juliet*, and of the first part of *Fennimore and Gerda*. To make matters worse, the libretti, at least in their English versions, are sometimes excruciatingly embarrassing.

Let me admit, at this point, that I have not had the opportunity to see a performance of any of Delius's operas, although I have heard four of them complete, and parts of *Irmelin*, the whole of which I have played through in the piano score.

Because I felt that even *A Village Romeo and Juliet* had been over-rated in some quarters — in fact, I prefer *Fennimore and Gerda* — I had mixed feelings when I learned, early in 1977, that *The Magic Fountain* was to be broadcast on Radio 3. Why, I asked myself, doesn't the BBC give us more broadcasts of worthwhile but neglected works, such as *Songs of Sunset*, heard only once since 1970, or *An Arabesk*, broadcast only five times since the Music Programme began in 1964, or *Songs of Farewell*, given only twice in fourteen years? From all accounts, apart from Beecham's, this opera was a negligible piece of early Delius, belonging to the period when he had not really found himself, and when most of his compositions, to judge by those works one has heard from time to time, never rose above the level of agreeable pastiche.

On the other hand, it was a work of Delius that had not been performed before, it was of considerable length; and if Norman Del Mar considered it worth his while to prepare and conduct it, then presumably it must have something to commend it. In the event, the

broadcast of *The Magic Fountain* was, to me, exciting and revelatory. I was fascinated not only by echoes, anticipations and resemblances, but also by the music itself, which was unfailingly beautiful. Of course it is an early work, and therefore not typical; of course there are many influences, not least that of Wagner, and the result is something of a patchwork; of course the technique is sometimes unsure and the use of *leitmotiven* in places rather confused; of course it is uneven and in places banal. It would not help Delius's reputation one bit to claim it as a forgotten or newly-discovered masterpiece. For all that, I thoroughly enjoyed the broadcast, found myself again and again delightfully surprised, and can only praise those responsible for putting the opera on the air. And indeed, despite what I wrote about its failings, the writing for orchestra seems to me — admittedly very much an amateur in judging these matters — to be, on the whole, astonishingly sure, with typically ravishing moments for the woodwind — for example, the beautiful flute solo at "Day follows day, night follows night", early in the first scene. There are also some unexpectedly eerie moments such as one does not find again until *Eventyr*; I found the section starting "With never a breath of wind" particularly spine-chilling. At the same time, the opera as a whole is much more vigorous and tuneful than later Delius.

Part of the interest in listening to the work lay in spotting those influences, resemblances, echoes and anticipations mentioned earlier. Wagner's presence is obvious, and I was amused to hear the Valkyries riding on the wind. More disconcerting is the resemblance in one of the weaker sections, "Play, fountains, play", in Act III, to Sullivan. In fact, from the moment the lovers fell asleep, I felt that I had inadvertently strayed into *Iolanthe* — and had not Watawa already all but quoted the Queen of the Fairies, in Act II, Scene I, at "I will guide him to death"? The love duet in Act III seemed to have been written for Anne Ziegler and Webster Booth, and to belong to some musical comedy of the 1920s or 1930s. Another unflattering resemblance I sensed, although it must be pure coincidence, was to Coleridge-Taylor's *Hiawatha*; but this may be partly the result of the pseudo-Longfellow lines given, for example, to Watawa in her long opening soliloquy in Act III. More interesting is the Elgarian, indeed the Gerontian, nature of the setting in Act I Scene I, of "Ah! This terrible calm, this endless space." I am thinking of a passage like: "I can no more; for now it comes again", etc., in Part I of *The Dream of Gerontius*. Here again, the resemblance, for obvious reasons, must be coincidental, but a more recent hearing of Elgar's *King Olaf* completed in 1896, has confirmed my opinion that, particularly in their earlier works, there are striking similarities, as well as obvious differences, in the music of Delius and Elgar.

Turning to Delius's own works, apart from the direct quotations from the *Florida Suite*, and the anticipations of *Appalachia*, *Sea Drift* and *Late Swallows* which others have already mentioned, I spotted several resemblances to *A Village Romeo and Juliet*: the end of the opening prelude, for example, recalls the concluding bars of the later

opera, the orchestral accompaniment to Solano's "For a land where the shores are covered with gold" anticipates the Fair Scene, as does the sailors' chorus "Pull at the ropes!" There is also a momentary resemblance to Scene II after "Whilst revenge is forced to hate", while Watawa's "Years ago when all my people. . ." anticipates, in style, the Dark Fiddler's retelling of past history. The relationship of Watawa's *leitmotiv* to the accompaniment to "O past, O happy life" has been pointed out (the continuation reminds me of *Summer Evening*); but nobody appears to have spotted that Solano's "Watawa! Watawa!" in Act III (Page 14 of the libretto) anticipates the passage which just precedes the first entry of that theme in *Sea Drift*, while in the repeat, on the top of page 15, we are once again in the world of *A Village Romeo and Juliet* (Third Tableau).

In addition to the prelude to Act II, which recurs in *Appalachia*, there is an anticipation of the slave-song itself, "You'll find me ever awaiting" (not to mention *Ol' Man River*) in the song hummed by the Indians. When one considers that the setting of Talum Hadjo's

"this limpid stream here gliding past us
Flows from where the fountain plays"

is at least in spirit the ancestor of "By the sad waters of separation", from *Songs of Sunset*, and that the slave-tune is itself quoted in that same song, it is fascinating to speculate on the possible significance of these "waters of separation". Did Delius have a secret motive in returning to the USA in 1897, and did he still have emotional ties with that country ten years later? Elsewhere, possibly because of the singer's voice, Talum Hadjo, I'm afraid, reminded me more of Chu Chin Chow's cobbler! To bring this list of resemblances to an end, the vigorous section at "Nay! I must not doubt" in Act I Scene I, is very like similarly vigorous passages in *Over the Hills and Far Away* and *Life's Dance*, which belong to roughly the same period, but earlier, at the end of the prelude, there is a rising theme in the bass which is remarkably like a theme in the much later *Song of Summer* (bars 16-19), while the prelude to Act III, which gives a mood-picture of Watawa's inner struggle, contains a theme which recurs in *The Song of the High Hills*. But mainly this prelude, together with the less banal section of the chorus of the spirits, remind one of the Second Dance Song in Part II of *A Mass of Life*.

Taken as a whole, the opera, splendidly performed under Norman Del Mar, and particularly well sung by the principals, John Mitchinson and Katherine Pring, seemed dramatically as viable and musically almost as beautiful as any of Delius's later efforts in the same field. It was also much more full-blooded than Delius usually was.

I was interested to read the critics' reactions to this broadcast. For the most part, while making quite valid comments on what they saw as its dramatic shortcomings, they were surprisingly favourable — none more surprisingly so than Peter Heyworth, who wrote, in *The Observer*, November 22nd: "Whatever the dramatic limitations of the tale, it gave Delius abundant opportunity to paint a vivid picture of a part of the world that he knew from personal experience. "The Magic Fountain" abounds in fine descriptive writing. The calm of the open

sea, the storm that heralds land, the luxuriant coast of Florida, the colourful activity of the Indian village and, above all, the splendid nocturnal prelude to the third act are all highly evocative.....whatever its dramatic defects, there is enough fine music here to warrant this studio production." I have read some, to my mind, over-harsh comments on the sound-effects. Certainly the fountain sounded peculiar, and here and there the background noises drowned the music, but to take one example, Delius himself explicitly demands in his stage directions considerable "noises off" in the storm scene at the end of Act I Scene I, and I did not think that these were over-done; indeed, this was, to my mind, one of the most thrilling episodes of the opera.

A most enjoyable experience, then. Thank you, BBC, and I hope that you will give us an opportunity to repeat it very soon. And now, who's for *Margot*?

Bradford: In Search of Delius

By Robert Sabine.

The December 1977 edition of the *Delius Society Journal* (no. 58), devoted to a series of articles concerning Delius and Bradford, proved both fascinating and rather depressing. I was reminded of my own disappointing visit to that city in search of Delius during the long, hot summer of 1976. As Paul Seeley wrote in his article *Fritz Delius - the Bradford Years* : "In Bradford today there is virtually nothing to commemorate Frederick Delius. There is the James Gunn portrait in Cartwright Hall - but it is rarely on display....."

My visit to Bradford was to be the high point of my first holiday in Yorkshire, and any preconceived ideas of 'dark, Satanic mills' were dispelled on visits to Halifax, York and Ilkley. Leeds and Huddersfield contain fine Victorian buildings and industrial archeology of impressive merit. Similarly Bradford, by repute grim, hard-faced and uncompromising, proved somewhat tame and amenable in comparison with its unsympathetic aspect of Delius's youth. One wonders how necessary it had been to remove some of the buildings of that period as well as the grime and chimneys. Delius and others have spoken of the industrial north's philistinism, of its obsessive preoccupation with the making of money. His view was probably an accurate one, for his family were of that persuasion, though not without their cultural interests. In short, contemporary Bradford reflects very little of its great industrial hardness. There has been rebuilding and modernisation, a change of emphasis, an attempt to give a more human face. However, has it caught up with its cultural heritage? In respect of Delius I think not.

My first port of call on arrival in the city was the relatively new library complex which includes a small concert hall. I mention this as it would seem obvious that it would contain some reference to Delius, which it does not, and that some of its concerts would include works of his. This it rarely does, yet in recent years many BBC radio concerts have been broadcast from here. The library building is large, modern and impersonal, but I was able to purchase postcards of the Gunn por-

trait at the information desk. The fact that I bought a dozen seemed to have surprised the assistant. I enquired where I would find archive material associated with the composer and was recommended to a department some floors up. On arrival I made my request and was passed four small box-files of press cuttings. A good deal of this material proved fascinating, although none of it seemed to be dated earlier than the 1929 Festival period. Despite the awarding of the Freedom of the City, little seemed to have been done or even discussed to commemorate or perpetuate the composer's fame after his death. Of particular interest were photographs, including some of the reinterment ceremony at Limsfield and one or two fanciful articles about the composer's life during his early years in Bradford — reminiscences and suchlike ephemera. Of course there was an accumulation of material preceeding and during the 1962 Centenary Festival, including the bizarre saga of the commemorative plaque (bronze, I think) to be unveiled during the Festival by H. M. Queen Elizabeth, the Queen Mother. This commemorative plaque displayed on a piece of grim, spare sculpture was subsequently vandalised and finally stolen.

The discussion in the Council Chamber which followed this outrage was in the same instant both hilarious and sad, and seemingly captures the Bradfordian view of the importance of Delius. A replacement plaque was called for and among other suggestions it was proposed to replace the original by one made out of plastic. One can only conjecture as to the comment the fastidious Delius would have made concerning this suggestion. As it is, I've no idea how the matter resolved itself. It is of interest that a commemorative plaque has been placed on the wall of the petrol station that now stands on the site of Claremont — Delius's birthplace. I did not bother to verify this aesthetic gesture towards the composer's memory! Besides, I don't drive! The tragic story of the demise of Claremont is yet another low point in the misconceived history of Delius and Bradford. Despite all this it was gratifying to read press reports of the Queen Mother's reaction to the music played during the Festival. "Quite the loveliest music I have ever heard," she is reported to have said.

Nothing daunted, I made my way to the music library and made myself known to the librarian, who was most kind, if a little apologetic. I was soon to know why. He had not long been appointed to the post at the time of my visit and had been shocked to discover the derisory collection associated with Delius. In the short time he had been there he had revived and rehoused all the Delius material — mostly scores, records and a few books. These he had housed in a special reference section at the back of the library. I can recall seeing full-scores of *A Mass of Life* and *A Village Romeo and Juliet* and all recent gramophone record releases. Here was someone who was making a positive and concerted gesture to give Delius his rightful place in Bradford. Some heartening news: *The Delius Society Journal* was on display and the librarian told me of at least three visits from University students preparing work and engaged on research into the life and work of Delius. He was also maintaining and expanding a collection of critical and musical analyses of Delius's work. He was extremely helpful and interested and I only

hope that he is still there.

By now I was somewhat despondent concerning Bradford's trusteeship of Delius. At least the controversial James Gunn portrait would be on display. It wasn't. Instead there was a great furore over a recent acquisition — Gainsborough's *The Brown Boy*, undoubtedly a better painting, but wasn't Delius entitled to his place as well? I enquired as to the portrait's whereabouts and the response was hardly enthusiastic. There were even doubts as to whether it was in the gallery at all. After my persistent efforts and pleas of having travelled all the way from London to see it, a civic official made some desultory enquiries from the 'phone on his desk. Yes, it was in the gallery, racked in the basement. Could I view it? Well... in the basement... rather awkward. After further persistent pleas it was agreed that I could see the portrait if one of the gallery security officials agreed to take me down. This was arranged. The steps down to the basement, not more than twenty in number, were, much to my surprise in view of the fuss, adjacent to the enquiry desk. And so I came to view Gunn's controversial study of the composer in the basement of the Cartwright Hall, pulled from its racked moorings by a rather bemused Ministry of Public Buildings and Works official. Hardly the situation or atmosphere to make a study of the portrait or muse on the impression it made. Delius looked out, ascetic, remote and senatorial, and although we know that his censorious criticism of his birthplace softened towards the end of his life and that he was deeply moved by the award of the Freedom of the City, perhaps he was right after all.

The Delius Centre is a splendid idea but, in view of my experience, is it ever likely to happen?

Delius In His Historical Setting

Roland Gibson's lecture summarised by Raymond Harvey

At a meeting of the Society which took place on 23rd February 1978 at the British Music Information Centre, 10 Stratford Place, London W.1., those members who were able to attend had the privilege of hearing a most stimulating and erudite talk by our founder, Dr. Roland Gibson. His talk was entitled *Delius in his Historical Setting*.

Roland commenced his talk by playing three short music examples - two from Delius's opera *Fennimore and Gerda* and one from Alban Berg's opera *Lulu*. He explained that the dissonances in these examples and the somewhat Delian ending of Berg's Violin Concerto led him to consider the possibility that Berg had been influenced by Delius. He then recalled mentioning this possibility to Felix Aprahamian, whose response was "It all goes back to Tristan". Roland went on to say that Grieg once expressed doubts about the wisdom of Delius's combining 'Wagnerian harmony with Scandinavian folk-song'. Debussy is sometimes said to have reacted *against* Wagner, while Pierre Boulez, when he was conducting *Pelléas et Mélisande*, had much to say about Debussy's *connection* with Wagner. Schoenberg, in explaining the development of atonality, made frequent references to what Wagner had done towards breaking down tonality, clearly regarding Wagner as the key

figure. Some people are very anti-Wagner; others are as strongly pro-Wagner. What is significant is that their standpoint is always relative to Wagner.

The speaker then compared Wagner with Karl Marx, who died in the same year as Wagner (1883). It is common nowadays, he said, for writers, book reviewers and commentators on the arts, politics, philosophy, and so on, to refer to Marx - sometimes as an influence, sometimes expressing sympathy with his position, and sometimes dismissing him as an idiot. Again it is significant that they won't leave him alone, although he has been dead for almost a hundred years.

The comparison of Wagner with Marx might be taken further. They were not isolated from the deep conflicts of their social and historical context, e.g. the series of disturbances known collectively as the revolutions of 1848, and all the tensions involved in Germany's movement towards the unification of small states and the international consequences of this unification. Both Wagner and Marx were at some time political refugees. Whereas Marx was explicitly concerned with conflict in his dialectics, in the music of Wagner there was a conflict between growing revolutionary chromaticism and the old diatonic harmony - a conflict not sharply separable from that of the progressive who is nevertheless harking back to the old German gods.

Another important figure (and incidently an admirer of Wagner) who belonged to the same historical epoch, was Friedrich Nietzsche. Very sensitive to the decay of the old European culture, he expressed more than did Wagner's operas, the reactionary side of the developing conflict, i.e. the social tensions which foreshadowed and led to the upheavals of the twentieth century. In short, Nietzsche with his 'Superman' and Zarathustra, was more of a romantic reactionary than Wagner with his gods or Marx with his almost religious Communist Manifesto.

Marx saw himself (Roland continued) as at the end of an era - the capitalist era - and was explicit about it. But Nietzsche too can be seen as expressing the end of an era. He was very sensitive to the decay of European civilization, which had once been firmly based on Christian values. He prophesied the crises of the present century, saying that European civilisation was moving towards disaster. The decay of Christian belief may have been one symptom of a fundamentally changing social system, another symptom being the breakdown of tonality. It was no accident that Delius was both an atheist, a chromatic harmonist and an avid reader of Nietzsche. With regard to Delius's inner development (inseparable from his social and historical context) just as the fact that he made such a point of attacking Christianity meant that he was still involved, so, despite the turning of his back on the scales and arpeggios of diatonic music and his taking up and developing Wagnerian chromatic harmony, his music remained 'just within tonality' (to quote Philip Heseltine). Again quoting Heseltine 'as Beethoven is the morning and Wagner the high noon, so Delius is the sunset of that great period of music which is called Romantic'; or, as Burnett James has said 'Delius's music has the sunset glow of the end of an era.'

It is possible to regard all of Delius's music as 'Songs of Sunset', in the general sense of sunset, autumn, evening, fading of youth.... In spite of references to spring or dawn, there is always that nostalgic autumnal evening glow. The attempt to hold on to the past can induce a condition of decadence, as exemplified in the work of Aubrey Beardsley and Ernest Dowson, and also in the musical developments which led to Schoenberg's *Pierrot Lunaire* or the developments in the world of art which produced phenomena such as dadaism.

At this point in his talk Roland again quoted Philip Heseltine (from his biography of Delius). 'The predominance of the purple patch is a sure signal of incipient decadence in art. The part grows greater than the whole and the whole lapses from lack of coherent design. Language itself becomes disintegrated in its over-ripeness - *faisandée*, to use the expressive term of Gautier - but the luxuriant fungus of decomposition hides for a while the traces of decay in the body in which it has taken root. But there is a brief period immediately preceding the setting-in of decadence and decay in art when the body can yet bear, and bear nobly, the weight of all the magnificence and splendour that the soul would put forth; and it is this golden hour that Delius has realised more fully than any musician that ever lived. However, as this quotation implies, romantic reaction can lead not so much to decadence as simply to nostalgia in the face of change. Musically this can take the form of the juxtaposition of diatonic to chromatic harmony or of the use of folksong versus consciously cultivated art.

The turning back to folksong became widespread at the end of the 19th century, especially in eastern Europe, but this tendency arose too in industrialised Britain, taking a more sophisticated form in the sense that it is the folksong spirit and flavour, rather than direct borrowing, which has been most fruitful. The folksong revival is bound up with nationalism in music. The return to folksong, as an expression of a nationalistic tendency, is a tendency in opposition to the internationalism of modern societies which are more and more integrated by the activities of large corporations.

Living in the industrial North, Delius - in the words of Burnett James - 'hated the bourgeois institutionalism of Victorian Bradford.' As we know, he escaped to Florida. It is hardly surprising that his main literary influences were those men of the time who were sensitive to being 'at the ending of an era'. Nietzsche is an obvious case. Other composers set his poetry to music, notably Richard Strauss and Mahler. Another literary love of Delius's, a man very much of his time, was Jens Peter Jacobsen. On the sleeve of the Beecham recording of Delius's *An Arabesque*, Felix Aprahamian wrote, quoting an anonymous programme annotator - 'It is at once a lover's rhapsody of long lost love and a paean in praise of the brilliant all-too-fleeting northern summer'. A Jacobsen text was also used by Schoenberg in his *Gurrelieder*. Another poet whose poetry was set to music by Delius - Ernest Dowson - was also set by Schoenberg in one of his four orchestral songs Opus 22. Walt Whitman was another of Delius's literary loves - a further example of a poet typical of the last days of the romantic era.

From the turn of the century to 1905, Delius was as much in the forefront of modern music as other contemporary composers, with the possible exception of Scriabin. *Over the Hills and Far Away* had been criticised as "revolutionary" in Germany; and it was no accident that Mahler, and later Bartok, expressed some admiration of Delius's music. Furthermore, the author of the programme notes for the performance of Schoenberg's *Gurrelieder* conducted by Norman del Mar in 1962 remarked on certain similarities between that work and Delius's *A Mass of Life*. As an *avant-garde* composer, Delius shared Debussy's reaction against the musical establishment's firm adherence to form for its own sake. Like Debussy, Delius was to a considerable extent an impressionist. Nevertheless, there were differences between the music of Delius and Debussy. Joseph Machlis has said in his *Introduction to Contemporary Music* - 'Sea Drift is not a seascape in the way that Debussy's *La Mer* is. Here the sea is the setting - in its wildness and vastness, perhaps the symbol - for that intensity of love and longing that is the composer's real theme'.

But from 1906, the year of Schoenberg's First Chamber Symphony, Delius was less *avant-garde* on the whole, although this did not become clear for some time. Anthony Payne explained in a radio talk that Delius showed himself to be in accord with twentieth century tendencies in the novelty of the rhythmic changes in his *In a Summer Garden* and in the last movement of *North Country Sketches*. Deryck Cooke showed by applying the technique of functional analysis to Delius's Violin Concerto, that Delius, like Debussy, was evolving new forms, not continuing to use the old forms as has often been asserted. However, the world was changing rapidly. After the First World War, Delius's influence was small compared with that of Debussy, not to mention that of the Second Viennese School and Stravinsky. After the Second World War, there was a general decline of interest in Delius's music. Neville Cardus spoke of people no longer wanting the beautiful and that the music of Delius was not in step with the pace of modern life. Sir Thomas Beecham had referred (in 1934) to Delius as the 'last great apostle in our time of romance, emotion and beauty in music'.

The lecturer concluded by saying that, according to Marx, changing cultural and social tensions are explicable as rooted in the development of industrial society. Sigmund Freud put the point another way - 'neurosis is the price we must pay for our civilisation'. Whether one accepts the Marxist or the Freudian position, one cannot fail to notice that in the cities of the world's most advanced industrial society - the United States of America - there is a psychiatrist around every corner. But in the changing industrial context we cannot go back to the Garden of Eden - although as Dr. Gibson added, he, a member of a shipowning family in decline, had 'nostalgically dreamed of Eden'. In his experience, only the music of Frederick Delius had given 'meaning' to life.

Retirement of Mr. Gilbert Parfitt



At the 1978 AGM in London Mr. Gilbert Parfitt resigned after eight years as Treasurer of the Delius Society. Previous to this he had been honorary auditor to the Society since its earliest days, having joined soon after its inception in 1962. It is not always appreciated that the post of Treasurer is an onerous one and Gilbert has put in many hours of work, writing to members both on social terms and chasing those who were slow to pay their subscriptions. It was he who first suggested allowing the new Philadelphia branch to retain a proportion of its members' subscriptions, thus enabling the branch to grow rapidly to the dimensions it has. In addition, many members have reason to be grateful to Mr. and Mrs. Parfitt for their generous hospitality on spring afternoons following the annual visits to Delius's grave at Limpsfield.

As a mark of its appreciation the Society gave Gilbert a porcelain statuette of a lady lutenist. The photograph above shows Dr. Eric Fenby presenting it to him at the dinner the same evening. We are very glad that Gilbert, who is also Chairman of the National Federation of Gramophone Societies, has decided to remain a committee member of the Delius Society. Long may he continue to do so. In his place we welcome Mr. Peter Lyons, whose address is given on Page 1, and to whom all future (and outstanding!) subscriptions should be sent.

News from America

On 24th June 1978 Mel Tormé was the guest artist at a San Francisco Pops Concert. In addition to songs by Gershwin and others, sung in his pleasant voice and relaxed style, he played on the piano an amazing pot-pourri which included excerpts from *On Hearing the First Cuckoo in Spring*, *Brigg Fair* and *Appalachia*, and included within it two Richard Rodgers songs about spring. (See *Journal* No. 55) It sounds incongruous, but it came off. (Mel said he is not a pianist and had spent a year developing the arrangement.) He ended his part of the programme by conducting the orchestra in a piece by Grainger. My wife and I and friends (including August Reiskis, a Delius Society member living in San Francisco) met Mr. Tormé afterwards, and compared enthusiasms for Delius and other English music. The warmth of personality that he projects as a performer was just as evident off-stage; this reunion made a perfect ending to the evening.

Tony Noakes.

* * *

Robert Threlfall will be the guest of honour at this year's Jacksonville Festival, which begins on February 26th. He will give a lecture-recital on 'Delius's Unknown Opera: *The Magic Fountain*' on 27th February and another entitled 'Delius and his Friends' the following afternoon. Previous to visiting Jacksonville Robert will be going to Philadelphia, where he will give both of his lecture-recitals to the Philadelphia Branch on the same day, 24th February. See *Forthcoming Events* for further details.

* * *

At the AGM of the Philadelphia Branch on 23rd July 1978 the following officers were elected:

Chairman: William W. Marsh, Jr.

Vice Chairman: Davyd Booth

Secretary: Margaret Neely

Treasurer: David Duke

Programme Chairman: Peter Stukane

Social Chairman: Norman Gentieu.

News from the Midlands

The Midlands Branch held the opening meeting of its 14th season at the home of Peter and Wenda Williams in Allestree, Derby, on 21st October 1978 and was honoured to welcome Professor Ian Parrot, Gregynog Professor of Music at the University College of Wales, Aberystwyth, who came to speak on Peter Warlock's harmonic language.

Professor Parrott was introduced by Midlands Branch Chairman Dick Kitching as a composer in his own right, the author of several books including one on Elgar in the *Master Musicians* series, vice-president of the Elgar Society and a founder-member of the Warlock Society. The Professor illustrated his talk himself at the piano (specially tuned for the occasion) and a selection of songs was beautifully sung by

Marjorie Tapley, whose husband had been responsible for introducing the Professor to the Branch. The name 'Peter Warlock', as the professor explained, was one of the aliases of Philip Heseltine, born in 1894, educated at Eton and Oxford, who early in life displayed both literary and musical talents, came under the influence of Delius, but made his mark initially as a critic and essayist in work published under his own name. He developed a love for Elizabethan music and literature, and also for folk-songs, particularly those of the Celtic culture. The 16th Century influence and a study of the lute, in particular the chording and harmonies derived from the playing of that instrument, became a strong factor in the style and structure of many of his compositions. To illustrate this point the Professor played the *Serenade for Frederick Delius*, composed in honour of the composer's 60th birthday, which not only contained strong Delian influences but also others culled from 16th century styles.

The Professor stated that he would exclude from his talk references to several areas of Warlock's activities, including his folk-song adaptations, his 'Peterisms' (as he called them), his works such as the *Cod Pieces* which made light-hearted comment on musical styles, and also his limericks (although he quoted a typical pair of rhymes to illustrate Warlock's style). In 1916 Warlock met Bernard van Dieren and over the next few years their relationship assisted in the development of Warlock's sound textures and led to the addition to his music of modern harmonies through contrapuntal and other devices. To the Professor the best of Warlock's songs were those of an introspective nature, and at this point Marjorie sang two songs from the *Lilliegay* set, *The Distracted Maid* and *The Shoemaker*, both of about 1922 vintage. To illustrate his chromaticism we heard further songs, *A Prayer to St. Anthony of Padua* and *The Sick Heart*, and these were followed by the haunting *Hannaker Mill*, based on a poem by Hilaire Belloc. The lute-sound played an important part in many of his compositions, widely using the interval of the fourth, later developed into a use of thirds and occasionally seconds. Professor Parrot then briefly talked on *The Curlew*, which he thought was probably Warlock's masterpiece, as well as his longest vocal work. Here were added fresh influences from his association with Bela Bartók, whom he met around 1922 and encouraged at a time when the composer had little recognition.

By the end of the 1920s a definite style had developed which made the compositions of Warlock very individual and recognisable. To illustrate this we heard two song-settings of words by Bruce Blunt in *Bethlehem Down* and the allegorical *The Frostbound Wood*, the latter relying on the harmonies to indicate the changing mood of each section of the song, while the vocal line utilized only four notes throughout. As finally evolved, Warlock's harmonic style involved the use of intensely chromatic, often dissonant chording, very expressionistic, and yet adding colour and texture to the varying moods of the vocal line. Many of Warlock's songs use strophic folk-tunes, with false relation between chords, extensions of the earlier period effects, and the use of Elizabethan syncopation of the words. We then heard the final item — an excellent performance of *Pretty Ring Time*, Warlock's setting of the

Shakespeare poem *It was a Lover and his Lass*, which again featured Marjorie Tapley as soloist. The Professor closed his formal talk by commenting that some composers were good with words and therefore easy on the singer; others, including perhaps Delius, were not always so good in that direction. Warlock understood the poet's metre and was not beset by the tyranny of the barline, which is frequently allowed by other composers to break up both the natural flow, measure and meaning of a vocal line.

After showing our appreciation, both audience and speaker retired to the dining-room where our hosts had provided an excellent repast and liberal quantities of wine, and we returned to a question-time which began with an unrehearsed duet and impromptu delight as the Professor both combined forces with and led our Chairman, Dick Kitching, on a conducted excursion through one of the Cod Pieces, *The Old Codger*. Among the questions, one from Peter Trotman raised particular interest when he asked why one did not see 'Heseltine Editions' of the works of leading Elizabethan composers, in reply to which the Professor read out a formidable list of such works, including many items from later periods and more than thirty arrangements and transcriptions of works by Delius, together with a book on the composer. Warlock had done much valuable work in collating part-scores of ayres, originally separately printed so as to be performed in a circle at a time when such singing was a common entertainment. In closing, Professor Parrott again referred to his belief that Philip Heseltine, who died in 1930 at the age of 36, did not in fact commit suicide, as averred by Cecil Gray in his biography, but accidentally tripped over a gas tap. Since the coroner recorded an open verdict it was left to each person to come to his own conclusions as to the truth about the composer's tragic end. The Professor believed that there was so much unfinished work in progress that the taking of his own life was a most unlikely conclusion.

A vote of thanks was given by Clive Bemrose, who said that the talk had added much to his own understanding of Warlock's musical methods and would increase his enjoyment of the songs in the future. The audience showed its appreciation to Professor Parrott for his splendid and fascinating talk, and to Marjorie Tapley for her accurate rendering of Warlock's at times extremely difficult melodic lines in the song illustrations.

Brian Radford.

MR. CHARLES ("TUFF") TURTON

It is with great regret that I have to report the death of Mr. Turton on 6th October 1978. He was a fervant admirer of Delius and had attended many important Beecham concerts, including the 1929 Delius Festival. He was a friend of Roy Henderson, one of the most eloquent interpreters of *Sea Drift*. At the Midlands Branch meeting held on 26th October and reported above *The Walk to the Paradise Garden* was played in Tuff's memory.

MEETING OF 25th NOVEMBER 1978

After a gap of several years we were fortunate to receive a further visit from Denham Ford, Chairman of the Beecham Society. He talked about *The Operatic Beecham* and outlined his extraordinary contribution to opera in the country, particularly during the 1910 Covent Garden season, which included *Elektra*, *A Village Romeo and Juliet*, *Hansel and Gretel*, *The Wreckers*, *L'Enfant Prodigue*, *Tristan and Isolde*, *Carmen* and *Ivanhoe* — hardly repertory pieces! Illustrations included the 1917 *Magic Flute* overture (in which the Beecham touch was discernible through the rather primitive recording and despite the string portamenti), Papageno's aria from the Berlin Philharmonic recording with Gerhard Husch, *The Walk to the Paradise Garden* and excerpts from *The Tales of Hoffmann* and *Faust*. Denham introduced a liberal number of Beecham stories and the talk ended with *Siegfried's Journey to the Rhine*. Thereafter, in customary Midlands style, we retired to Joan and Brian Dunn's elegant dining salon where a substantial buffet was provided together with wine and coffee. We are grateful to Denham for travelling from Westcliff-on-Sea, and enduring an unheated carriage on his return journey for our enjoyment.

Dick Kitching.

Roger Quilter: A Belated Centenary Tribute

By a happy coincidence Christopher Redwood gave his Roger Quilter presentation to the Society in the same week as Triad Press published Trevor Hold's study of the composer — *The Walled-In Garden* (the first monograph on his work to appear). Christopher's approach was to choose some of Quilter's best-known songs — like *O Mistress Mine*, *It Was a Lover and His Lass* and *Go, Lovely Rose* — and compare them with settings of the same poems by Delius and Warlock; he also showed some affinities they have with Cyril Scott's piano music.

The song comparisons enabled him to make due recognition of Quilter's mellifluous vocal lines, with their sympathetic placing of high notes and sure instinct in the accenting of words. He highlighted some of the fragrant harmonic twists that make Quilter's music so unmistakable, and gave brief details of Quilter's life — largely uneventful and ending in quiet tragedy. All this Christopher did with enthusiasm, thoroughness and some nice turns of wit: 'I don't quite know what "Hey Nonny No" means, but I don't feel that it should be set in the minor key' was an example. What undermined the impact of the evening for me was his decision to sing all twelve songs himself. Full marks for the effort he had put into learning them, but good intentions here outstripped accomplishment by a wider gap than was necessary. The simple truth is that an agreeable drawing-room tenor voice was overparted. Apart from uncertainties of intonation and some scooping,

Christopher was unable to produce the kind of seamless *legato* which Quilter pre-eminently calls for. Many of the songs he sang are on records in highly acceptable performances by professionals like Christopher Keyte, Robert Tear and Stuart Burrows; surely it would have been better to draw on these and save himself for some of the rarities which are unrecorded

Robert Threlfall was ever-resourceful at the rather intractable Holborn Library piano, showing all his accustomed sympathy with this music, and the nimble hands needed to get round some of it. He gave a very spirited rendering of Quilter's *Three Studies* of 1904 — pieces which, as pointed out, would make a refreshing change in recitals by professional pianists. And Scott's *Pierrot Triste* was a delicious period-piece. An enjoyable and thought-provoking evening in spite of the misjudgement about the illustrations.

John Bishop

REVIEWS

The Walled-in Garden: A Study of the Songs of Roger Quilter. Triad Press, 22 Pheasants Way, Rickmansworth, Herts. 71p, £4.95 (post free)

This small but enterprising publisher has in recent years produced some thirty volumes on musical subjects, mostly British, of specialised interest. Two of them have been noticed in these columns, one being a fascinating study of Delius's years in Paris. It was therefore with anticipation that I learned of a book on the songs of Roger Quilter whilst preparing my own lecture-recital on the subject last autumn. By pleasant coincidence I was handed a review copy a few minutes before going onto the platform that evening, although I naturally did not have time to study it until later. Had I done so I would have been surprised to see *The Song of the Blackbird* described as "poor stuff... a rather naive catalogue of birdsongs mentioned by the poet". Even if we allow that the ripples in the piano accompaniment are meant to suggest birdsong, they are all based on the same figure and make no attempt to change from nightingale to lark to blackbird. This type of piano-writing was "in the air" at the time, as my comparison with Scott's *Water Wagtail* showed. The latter is, of course, impressionistic: I have never heard a wagtail whistle those notes! Then again, I would have recoiled to see the author comparing Delius's 1891 setting of Shelley's *Loves Philosophy* ("naive") unfavourably with Quilter's 1905 version, and I cannot think what my excellent accompanist's comment would have been if I had told him that the piano part of the former was "pianistically dull"! In general, Mr. Hold is sparing in his praise: his text consists mostly of a rather dull chronological survey of the hundred or more songs Quilter published, most of which are dismissed as lacking merit. It is sad that whilst the author implies his enthusiasm for these songs in his preface, this quality fails to come through the text.

The other cause of disappointment — and I regret having to say this — concerns the production. I have more than once praised Triad Press for its high standards of production, but here is an exception. The large format (11½" x 8½") may have been suitable for the Peter Warlock handbooks in which much of the material was tabular, but I cannot see that it is an advantage here. The main text has been produced on an old-fashioned typewriter (and, I suspect, enlarged), while the appendices are all in different sizes: one of them almost "optisch unmöglich" (as a German conductor is said to have written on an early Delius score), another unaccountably type-set. Most annoying of all, the musical examples and the footnotes appear in different sections at the back of the book, requiring not one but two fingers to be kept in position while reading. As a lithographic process appears to have been employed I cannot see why both should not have been incorporated into the text. (Members who view with dismay the rise in subscription to the Delius Society to £5 in April may care to reflect that the DSJ prints its musical examples and footnotes on the relevant pages). In short, I find the price asked too high for a limp-covered book, and I do hope that the forthcoming book on Balfour Gardiner will represent a return to the high standard we have come to associate with Triad Press.

Music: *Serenade for Frederick Delius* by Peter Warlock, arranged for piano duet by Fred Tomlinson. Thames Publishing, 14 Barlby Road, London W10. £2.00.

In many ways it is rather a pity that Warlock decided to dedicate this piece to Delius on his (belated) 60th birthday - it is not clear that it began as such a tribute - for it has led many people to assume that it was written consciously in imitation of the master's style. True, the Delian influences are easily discernible, and in many ways the piece is a parallel to *A Song before Sunrise*, but such influences are to be found in most of Warlock's works, and for a very obvious reason. Closer examination, however, reveals that the chords themselves are not always treated in the Delian manner, and there is a definite Warlock personality that shines through. The work deserves to become far better known simply as *Serenade for Strings*.

The present arrangement, by Warlock Society chairman Fred Tomlinson, appears to do the work full justice. It is not hard to play, and indeed most competent pianists will be able to have a fair crack at playing it - well, not single-handed, but no more than double-handed. There are one or two accidentals omitted: on p.11 the crotchet in the right hand of piano 1 should be an F sharp, and three bars before the end of the piece a second A sharp is needed in the bass octave. This is worth learning: get together with a friend and make live music!

C.W.R.

HASSAN IN MANCHESTER

Chetham's School in Manchester was founded as a Bluecoat School in 1653. Its ancient library is well worth a visit. The school now aims to attract talented young musicians and plays an active part in the musical life of Manchester. For four nights, May 17th to 20th 1978, a version of Flecker's play was given, open to the public. *Hassan* has not been performed in Manchester since November 25th 1957 when University students performed it on the concert platform of the Free Trade Hall, in costume and with a very full (student) orchestra.

Understandably there were cuts: the beggars of Bagdad were quite young children who could not be expected to sing Delius's tenor and bass parts! The only singing was that of the muezzin and a much-shortened "We Take the Golden Road to Samarkand". Rightly, some of the more explicit sexual references were deleted too. The young orchestra, rather short of strings but strong in other departments, was placed behind the audience. This at least ensured that I watched the stage instead of the "pit"! The conductor on Friday evening was a last minute deputy, we were told. I would not have known, for I thought the orchestra's performance quite remarkably fine. My Beecham disc of *Hassan* extracts is an old favourite of mine. The performance of these youngsters (they were little more than children) did not disappoint at all.

The dramatic performance was faultless: not one prompt in all those wordy lines; thoroughly convincing with one exception: the ghost (penultimate) scene, (cut out in 1957), just did not "come off" and became an embarrassment. All actors and actresses distinguished themselves and succeeded in creating realistic atmosphere....in spite of adverse conditions. Chetham's have no theatre of their own, so borrowed that of their neighbour, Manchester Training College. This is highly reminiscent of the village hall at its worst. Scene shifters on the open stage I found highly distracting and the chairs were so uncomfortable that a general restlessness became palpable. It was a great pity that so worthy an effort should have to contend with so uncongenial a setting.

Co-Producers Trevor Donald and Ian Little showed much skill and imagination. Nicholas Smith did wonders with the orchestra. The cast worked so well as a team that it would be invidious to mention their names individually.

J. R. Shaw.

FORTHCOMING EVENTS

March 6th at 1.05 p.m.

At the Fairfield Halls, Croydon, song recital by Carole Rosen (mezzo-soprano) with David Ward (piano), including songs by Handel, Schubert and Delius. Tickets 40p (senior Citizens 30p).

March 10th at 8 p.m.

In the Chapel of the University of Keele, Staffordshire, an orchestral concert which includes *Sea Drift*, *The Walk to the Paradise Garden* and music by Vaughan Williams.

March 22nd at 7.00 p.m. (note earlier starting time)

Delius Society meeting at the British Music Information Centre, Stratford Place, London W1 (off Oxford Sreet, opposite Bond Street tube station). Malcolm Walker talks about Norman O'Neill.

March 31st at 7.30 p.m.

At Oaklands School, Waterlooville, Hants, the Havant Symphony Orchestra will perform the Delius Piano Concerto with Iris Loveridge as soloist. The programme also includes Kenneth Leighton's *Dance Suite No. 2* and Tchaikovsky's 5th Symphony, conducted by Peter Craddock. Tickets are £1 and 75p, students 50p, accompanied children free.

April 9th at 7.30 p.m.

Delius Society meeting at Holborn Public Libraries, Theobalds Road, WC1. A Beecham Centenary programme.

April 25th

At the Fairfield Halls, Croydon, the Royal Philharmonic Orchestra's centenary tribute to its founder, Sir Thomas Beecham. Programme includes *Over the Hills and Far Away* and works by Rossini, Mozart, Tchaikovsky and Bizet, conducted by Sir Charles Groves.

April 29th at 7.30 p.m.

At the Royal Opera House, Covent Garden, Norman Del Mar conducts the Royal Opera House orchestra in a Beecham centenary programme which includes *Brigg Fair*, Mozart's Clarinet Concerto played by Jack Brymer and scenes from *Salome*. Prices range from £3 to £25.

May 14th - 18th.

Delius Festival at Chicago: Ken Russell's film (May 14th); lecture by Dr. Eric Fenby (May 16th); concert by the William Ferris Chorale including *Songs of Farewell* and the unaccompanied choruses, and with Violin Sonata No. 3 played by Arnold Roth and Eric Fenby. Further details from John Vorrasi at P.O. Box 132, La Grange, Illinois 60525.

June 9th at 3.30 p.m.

Delius Society AGM and Dinner (7.30) at the Pavioir's Arms, Page Street, London SW1.

October 12th.

At the Norwich Festival, *A Mass of Life*, sung by Jacqueline Delman Norma Proctor, John Mitchinson and Thomas Hemsley, with the Philharmonia Orchestra conducted by Norman del Mar.

October 20th.

At the Norwich Festival, recital by Manoug Parikian (violin) and Malcolm Binns (piano) including Violin Sonata No. 2 by Delius.

